

Mus. ant.

pract.

u90

Mus. ant. pract.

U 90



# COMPOSITIONI ARMONICHE

NOVE QUATTROCCENTOSASSANTATRE  
CANTATE E CAPRICCI PER VOCE E PIANO

CON BASSO CONTINUO

PER IL MESTIERE DEL MESTIERE

DI FRANCESCO YSERN ORGANISTA  
NELLA CHIESA DI S. SALVATORE

LIBRERIA

DELLA

CONTRAVALLATA

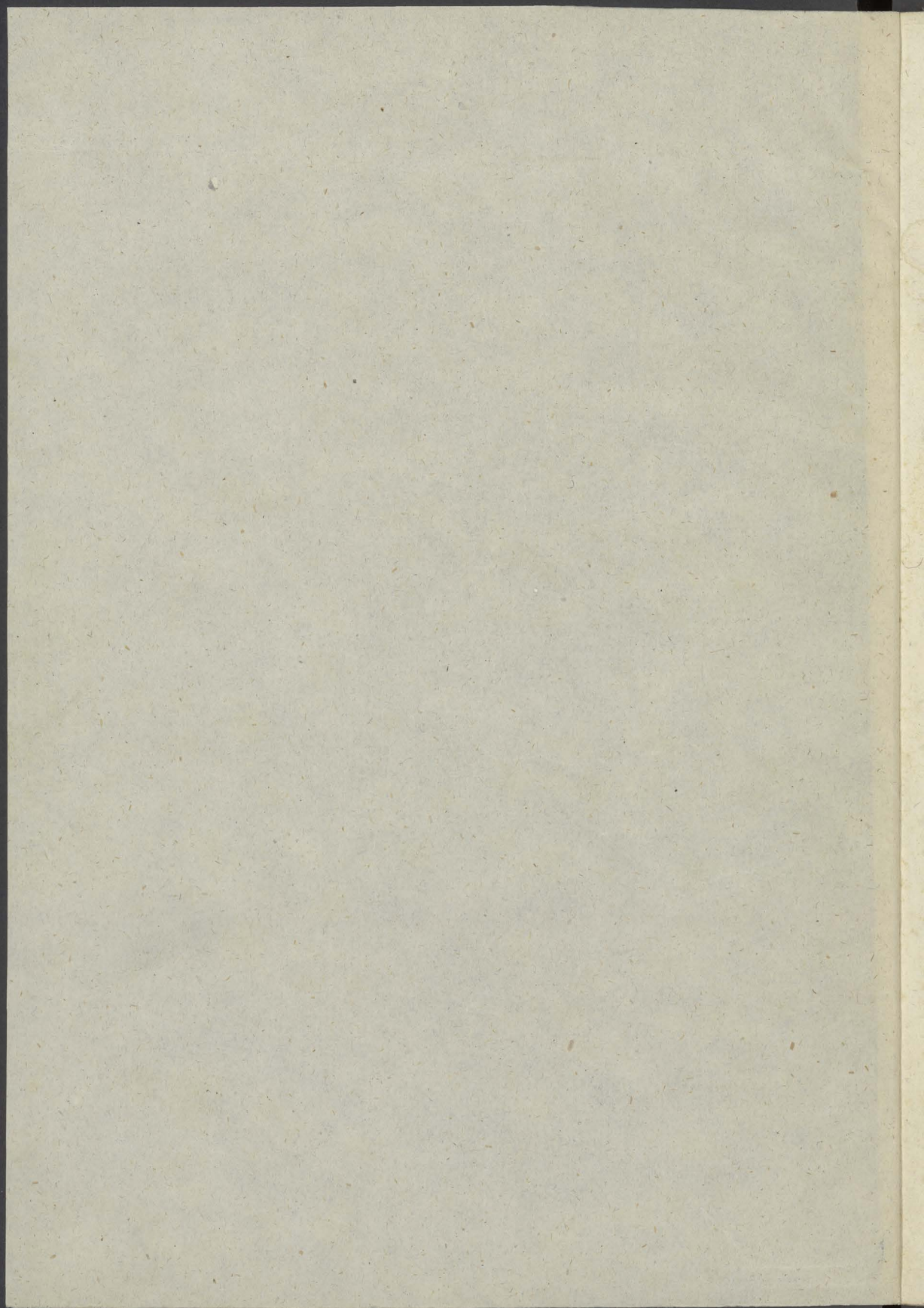
SETTIMO



STAMPATO DALLO STAMPAIO

IN VENEZIA MDCCCXII

Stampato per la Libreria di Musica





113

# COMPOSITIONI ARMONICHE

Nelle quali si contengono, Motetti Sinfonie Sonate  
Canzoni & Capricci A 1. 2. 3. 4. 5. 6. 7. & 8. voci.

CON BASSO CONTINVO.

*Et in fine la Battaglia A 8. per Cantar è Sonar.*

DI FRANCESCO VSPER ORGANISTA  
NELLA CHIESA DI S. SALVATOR

DI VENETIA.

*Opera Terza.*

CON PRIVILEGIO.

S E T T I M O



STAMPA DEL GARDANO  
IN VENETIA MDCXIX.

*Appresso Bartolomeo Magni.*

G



AL MOLTO ILLVSTRE SIG.  
ET PATRON MIO COLLENDISSIMO  
IL SIGNOR CAMILLO FORMENTI



**L** Giudicio che V. S. molto Illustre hà sempre fatto sopra le Compositioni di Musica è stato da i più intendenti ancora di tal professione stimato così perfetto, & tale, ch'io non sò molte volte se più alcune compositioni di riputatione habbino acquistato dalla propria perfectione loro, o pure dal giudicio di Lei. Onde essendosi ella Compiaciuta molte volte honorare alcune delle mie fatiche non solo con la sua presenza, & attentione, ma ancora con qualche dimostrazione di non ordinaria sodisfattione, e particolar gusto, mi sono perciò elle più che per l'adietro piaciute tanto, che mi son risoluto douerle, quali elle si siano, dare alle stampe stimandole del mondo tutto non indegne perche ella le stimò degne di se sola, ne dubitandole soggette per alcun tempo a biasmo di qual si voglia, poi che ella vna volta le rese degne delle lodi sue. Al che fare mi sprona grandemente il riconoscimento del tanto ch'io le deuo, al quale, poi che per la debolezza delle mie forze non m'è concesso il poter con'effetti sodisfare, & mostrarme le grato, per queste spero almeno facendo conoscer al mondo l'Ottima volontà mia con la grata memoria de riceuuti fauori nella obligata Confessione de i miei debiti mostrare, ch'io ingrato non le viuo. Le mando alle stampe adunque sotto l'honorato nome di V. S. Molto Illustre, & a lei le dono pregandola che come per il passato e di loro, e di me s'è mostrata particolar Protettore, così hora che e'l tempo, e l'occasioni importano maggior bisogno, & necessità di protezione non le abbandoni, che m'assicuro che vestite, & adorne di nome si degno potranno non solo nascondere, e coprire sotto habito sì bello le bruttezze loro, ma come cosa riposta in colorito Cristallo di tal colore appare à chi la mira, di quale è il Cristallo che la rappresenta, così elle nel perfetto giudicio di lei potranno al mondo dimostrarsi con quelle perfettioni, che per auentura in se stesse non hanno. Piacciale per tanto riceuerle con quella cara gentilezza, con che m'obligò à douerglile donare, & gradiscate se nò come segno del mio debito, almeno come effetto del merito proprio di V. S. Molto Illustre alla quale pregando dal Signore il Compimento d'ogni suo desiderio baccio riuerente la mano, & me le raccomando in gracia.

Adi 10. Aprile 1619 In Venetia.

Di V. S. Molto Illustre

Servitore Obligatissimo

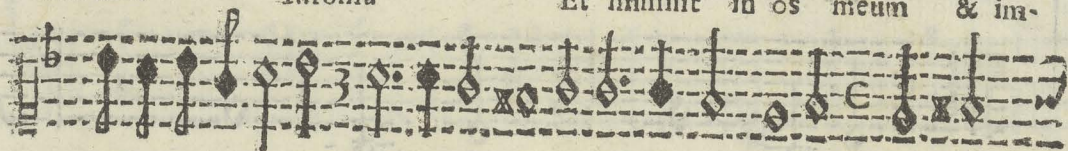
Francesco Vesper





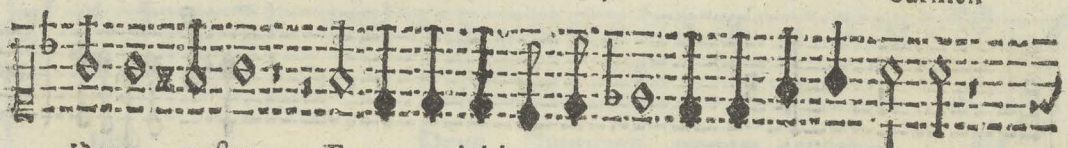
# Infonia

Et immisit in os meum & im-



misit in os meum Canticum nouū i)

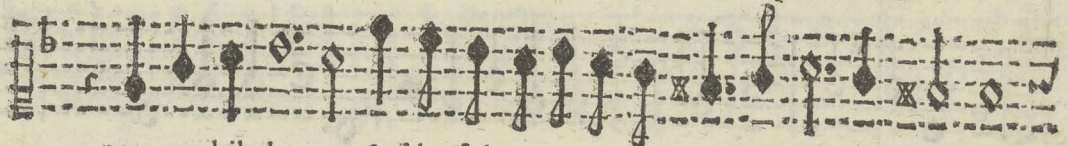
carmen



Deo nostro

Et ego labia

mea non prohibebo



non prohibebo

Sed in solem



nita

te

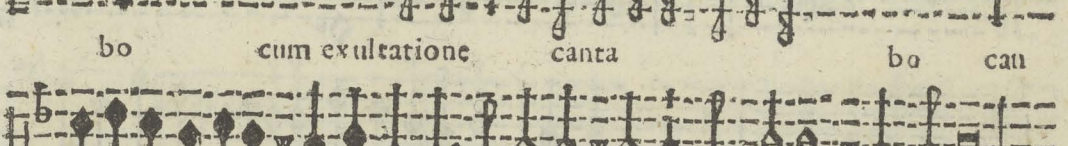


Sancte Marie

Sancte Marix

cum exultatione

canca



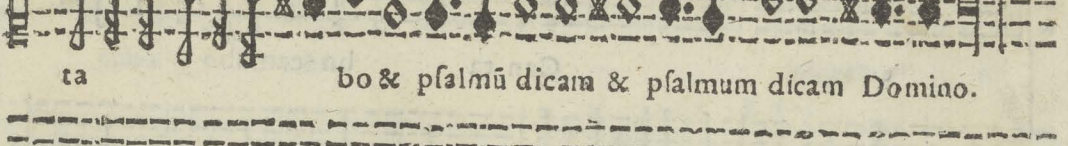
bo

cum exultatione

can't

b.

C311



ta

bo & psalmū dicam & psalmum dicam Domino.

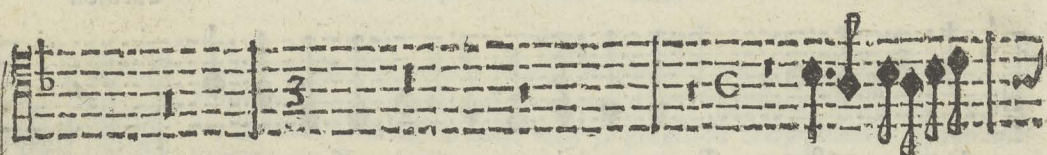


A 4.

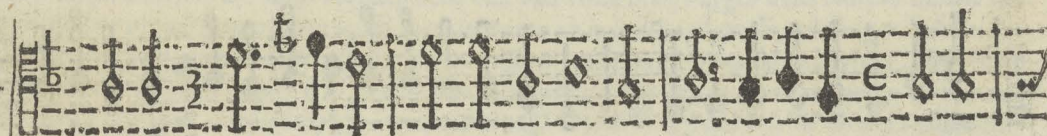
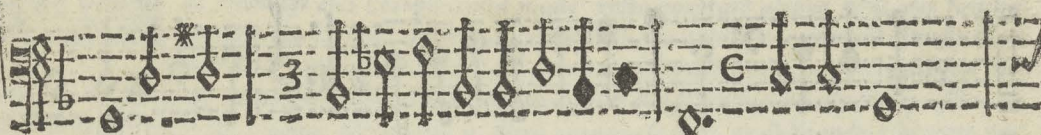
TENOR DiGabriel suo Nipote



De us De us



De



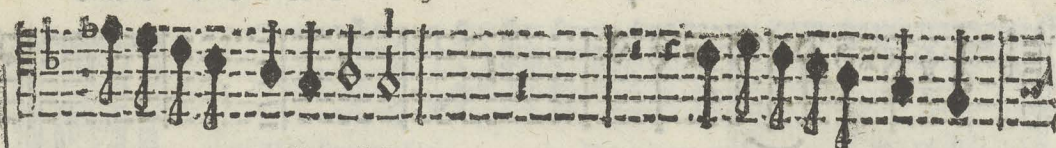
us Canticum nouum Cantabo ti bi



Can ta bo cantabo







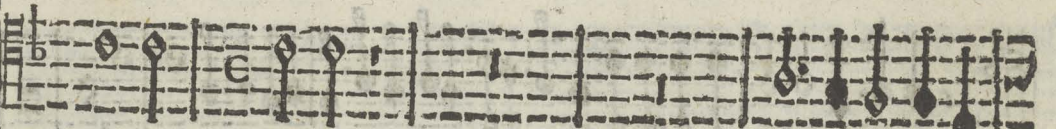
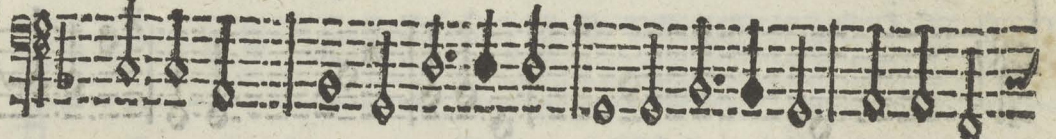
ra bo tibi canta bo



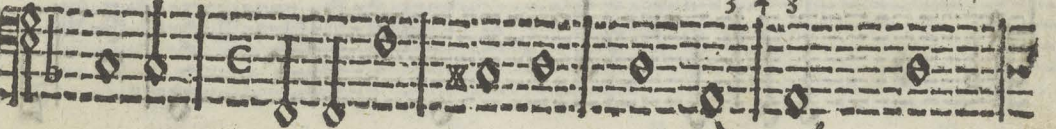
tibi Deus Canticum novum cantabo tibi



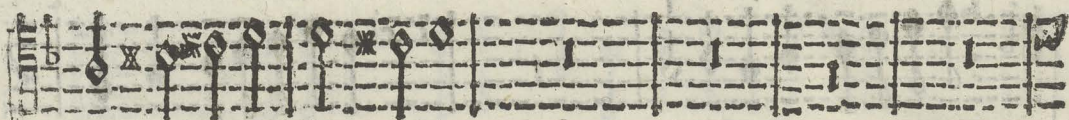
cantabo tibi canticum novum canticum novum can



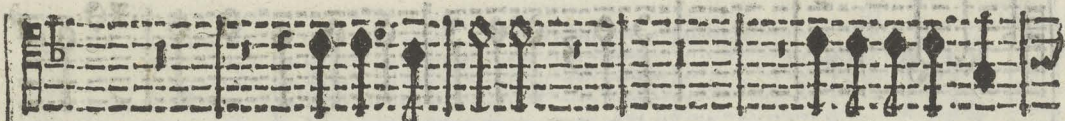
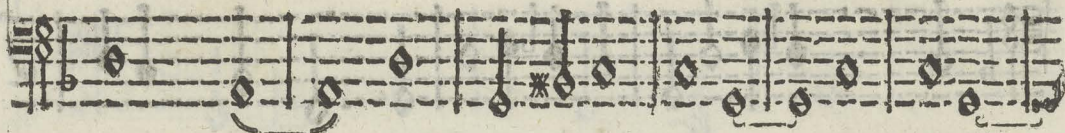
tabo tibi adorabo ad



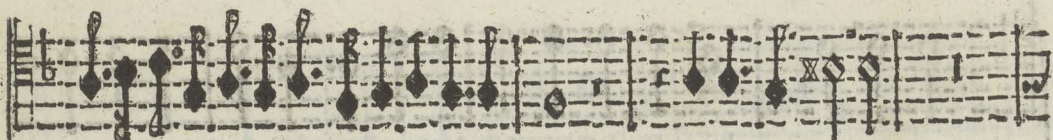




templum Sanctum cum



& psalmum dicam nomini tuo



Do mine & psalmum dicam



& psalmum dicam nomini tuo Do mine Domine



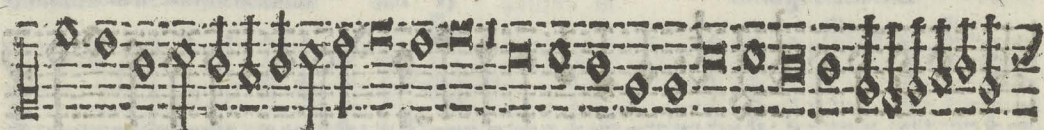




Et Ecce dies quā fe cit Dominus quā fe cit Dominus



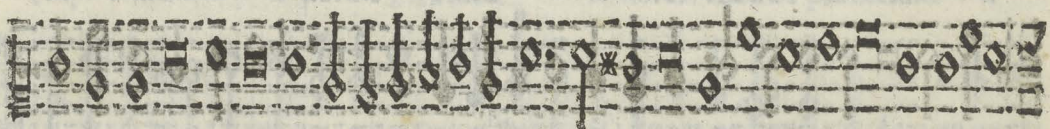
Hec dies quā fe cit quā fe cit Dominus Exultemus & le



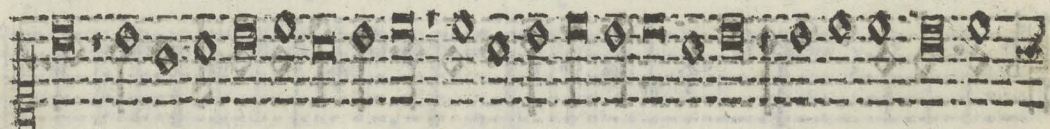
temur in ea & latemur in ea ij



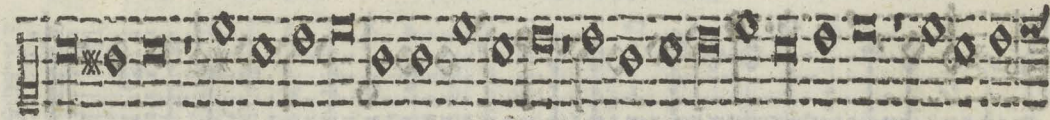
Exultemus & letemur in ea & le



temur in ea & late mur in ea Alleluia ij



Alleluia ij Alleluia ij



Alleluia ij Alleluia ij



ij ii ii G 4





Ve Aue Maria gratia

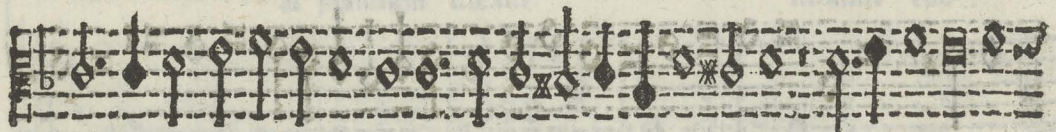


gratia plena Dominus te cum



benedicta tu in multis

ribus & benedictus



fructus ventris tui fructus ventris tui

Te sus San cta San



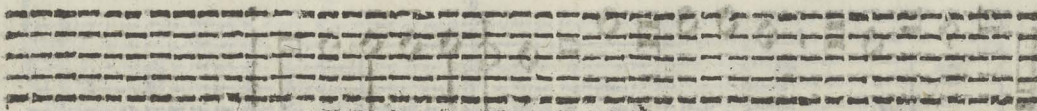
cta Maria mater De i o ra pro



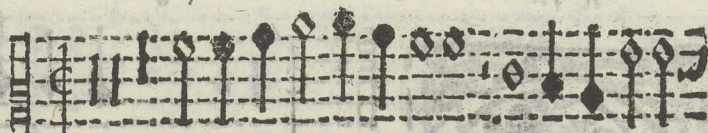
nobis peccatoribus nunc & in hora mor tis nostrę nostrę A



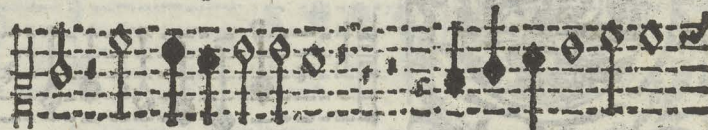
men nunc & in hora mor tis nostrę nostrę A men Amen



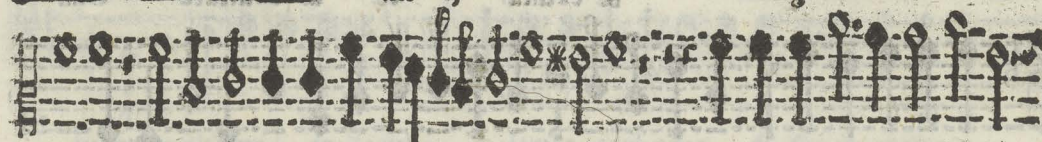




Enidile&mi Egrediamur in agrū Veni dile&te



mi h Egrediamur in



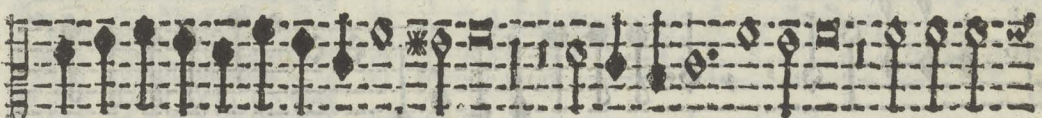
agrum Cōmoremur in vil lis mane surgamus ad vine.



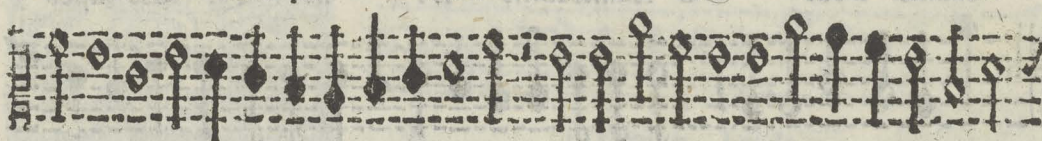
as videamus si floruit vinea si flores fructus partuciant si



floruerunt mala punica si floruerunt mala punica si



floruerunt mala pu nica vbera me a ibi da



bo tibi vbera me a ibi dabo tibi vbera mea i.



bi dabo ti bi vbera me a ibi dabo





Cantate dilecto meo



& exulta te & exultate Can



ate dilecto meo & exultate & exultate omnes & exulta



tate omnes Psallite Domino in Cithara in Decacordo in



timpano & choro in cordis & organo in cordis & organo O Admi



rabilis Deus O Admirabilis Deus Qui sedes super

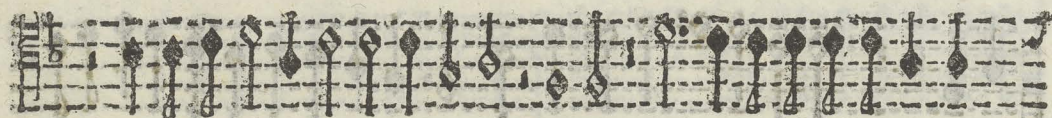


Cherubin Qui sedes Qui sedes super Cherubin & in tuercis a



bissos Benedicte es Domine In firmamento caeli





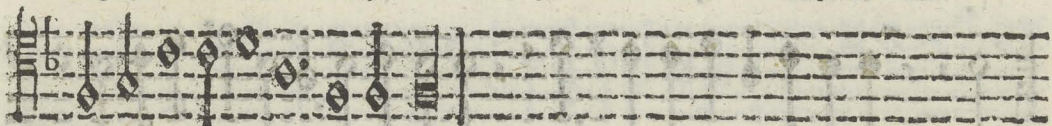
In firmamento in firmamento cœli Et laudabilis & glori



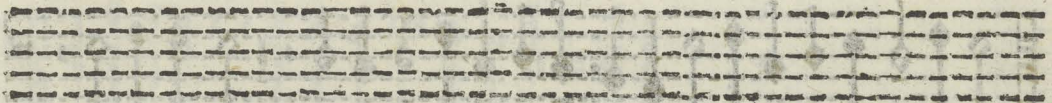
osus Et gloriosus & super exaltatus in secula &



super exaltatus in secula & super exal-atus & super exalta

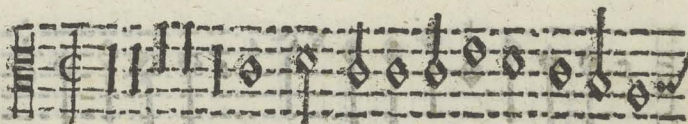


tus in secula in secula.



A 8. Secundi Chori

A L T V S



Benedicam Dom. Semper laus eius in ore me



o in Domino Lauda



bisur anima mea audiant manus sei & letentur & læ





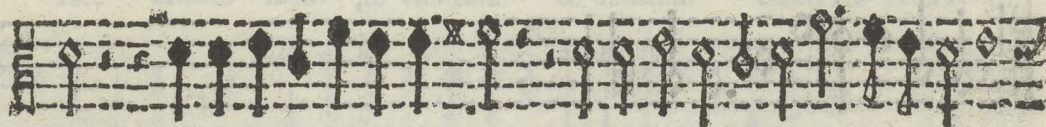
ten tur magnificate Dominum me-



cum & exaltemus nomen & exaltemus nomen eius in idip



sum Alleluia ij Alleluia Alle luia ij



ij Alleluia ii Alleluia ia



Alleluia Alleluia Alleluia Alle luia ij



ij Alleluia ia



Beatus qui intelligit Dominus ij conferuet eum



& unificet eum & Beatum faciat eum in terra & non tradat eum

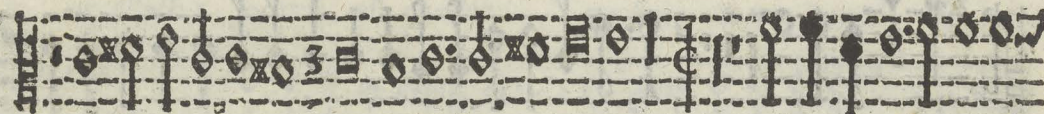




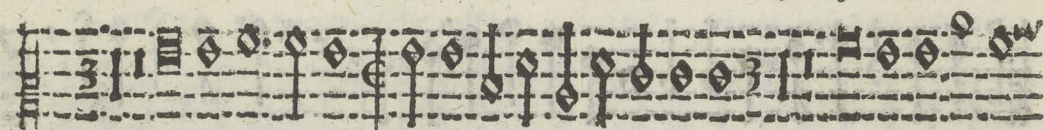
in animas in animas inimicorum eius uniuersum stratum



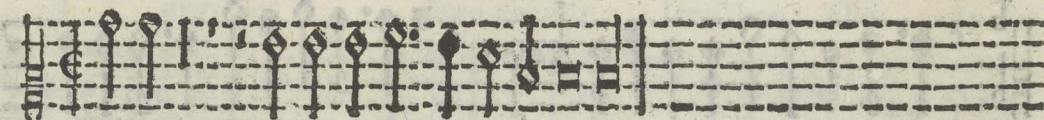
eius uersasti Ego dixi Domine miserere me



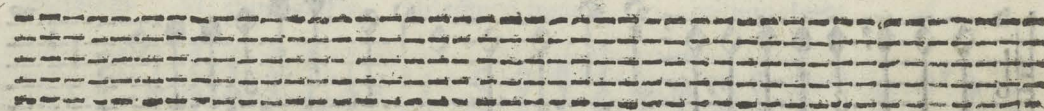
ij sana animam meam quia peccavi tibi



sana animam meam quia peccavi tibi sana anima



meam quia pecca ui tibi



Secondo Choro A 8 Cornetto Di Gabriel suo Nipote



Go dormio Et cor meum uigilat E go dormio



& cor meum uigilat & cor meum uigilat e go dormio





& cor meum vigilat ij aperit



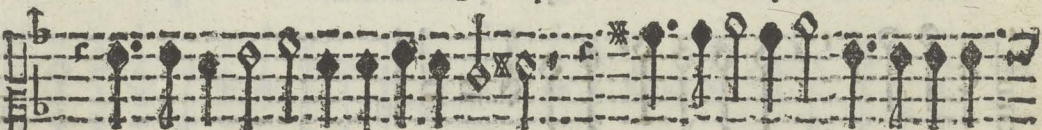
mihī soror mea Columba mea formosa mea immacula



ta me 2 aperit mihī soror mea Columba mea formosa



mea immaculata mea Quia caput meum plenum est rore



plenum est rore Quia caput meum plenum est rore & cincinni



mei & cincinni mei guttis nocturnis guttis nocturnis



Alleluia ij

Alleluia ij

ij

Alle



luia

Alleluia ii

Alleluia

Al lelulia

ij



Stromento Secondo Choto A 8. 13 A L T O Di Gabriel sub Nipote



Nima mea liquefacta est liquefacta est



ut dilectus locutus est quasiui quesui & non inueni illum



uocans & non respōdit mihi vocani & non respōdit mi hi



a diuro uos a diuro uos filia Ierusalem filia Ic-



rufalem Si inueneritis dilectum meum ut nuncietis ei



ij quia amore amore amore lingue



o amore lingueo Alleluia ij Alleluia Al



leluia ij ij



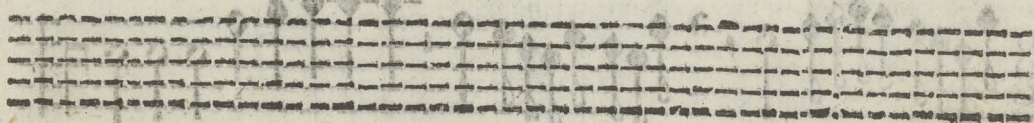
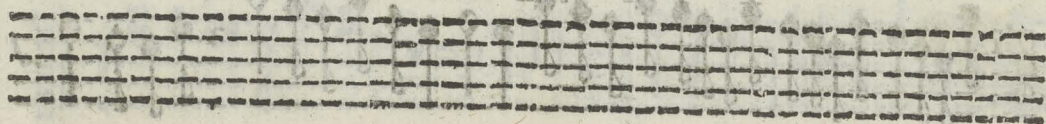
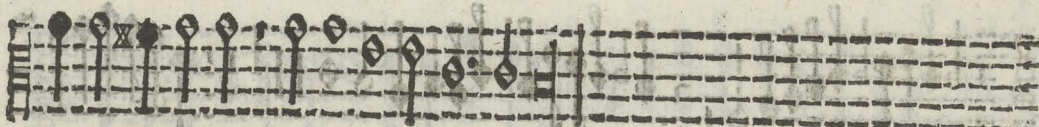
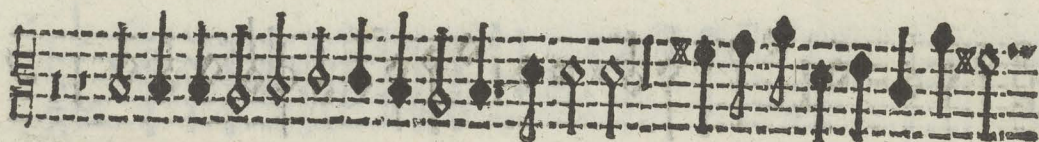
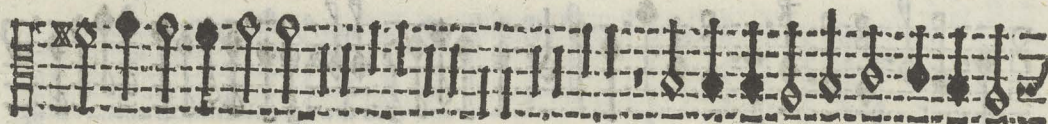




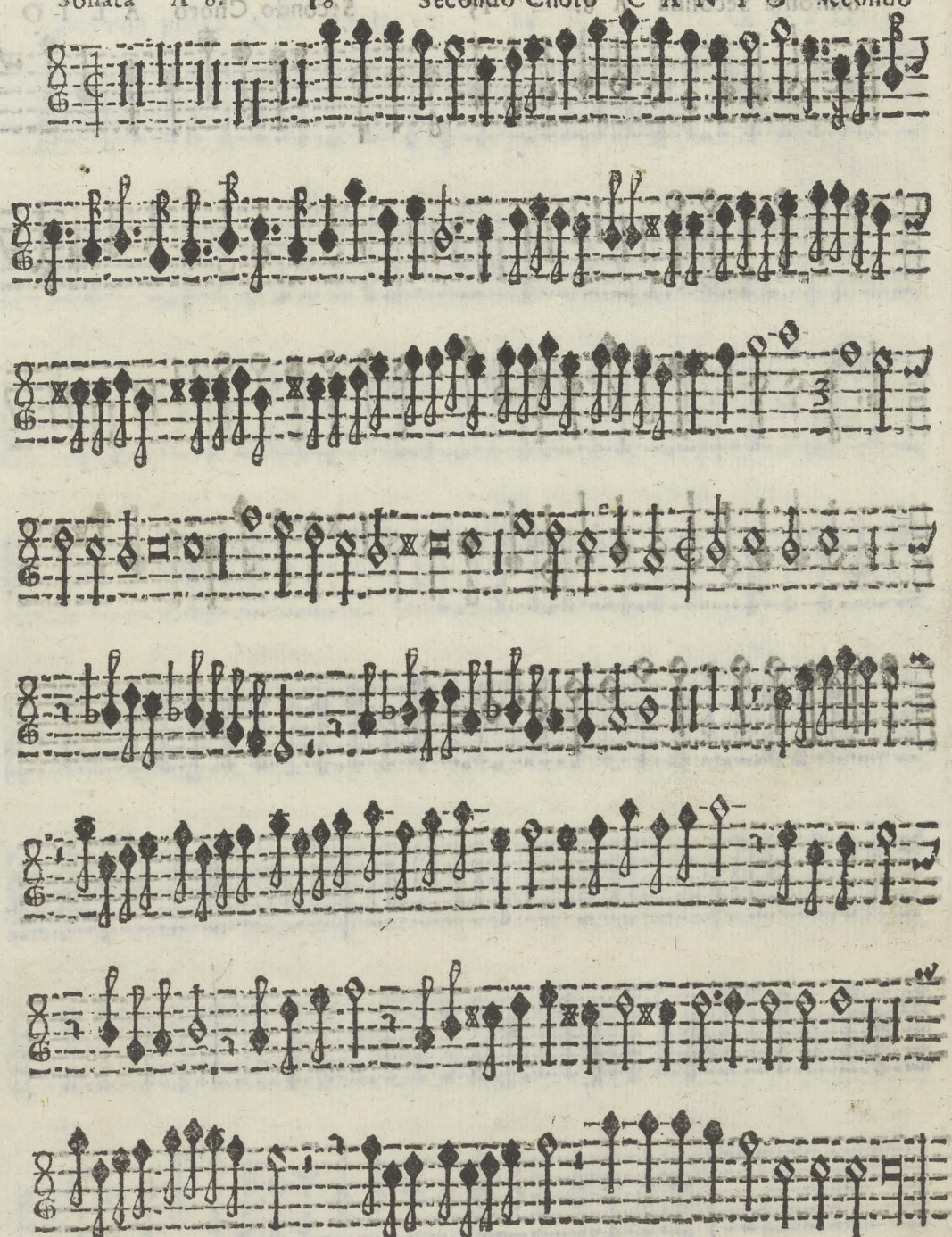
## Sinfonia Seconda A 8.

15

## Secondo Choro A L T O









Canzon Prima A 8. Primi Toni 17 Secondo Choro A L T O

This block contains the handwritten musical notation for a six-part setting. The notation is arranged in six systems, each consisting of a five-line staff. The first system begins with a treble clef, a key signature of one flat (B-flat), and a 3/4 time signature. The notation is a form of early modern mensural notation, featuring various note values (minims, crotchets, quavers) and rests. The subsequent systems continue the musical setting, with some staves showing more complex rhythmic patterns and others featuring longer rests. The notation is written in dark ink on aged, slightly discolored paper.

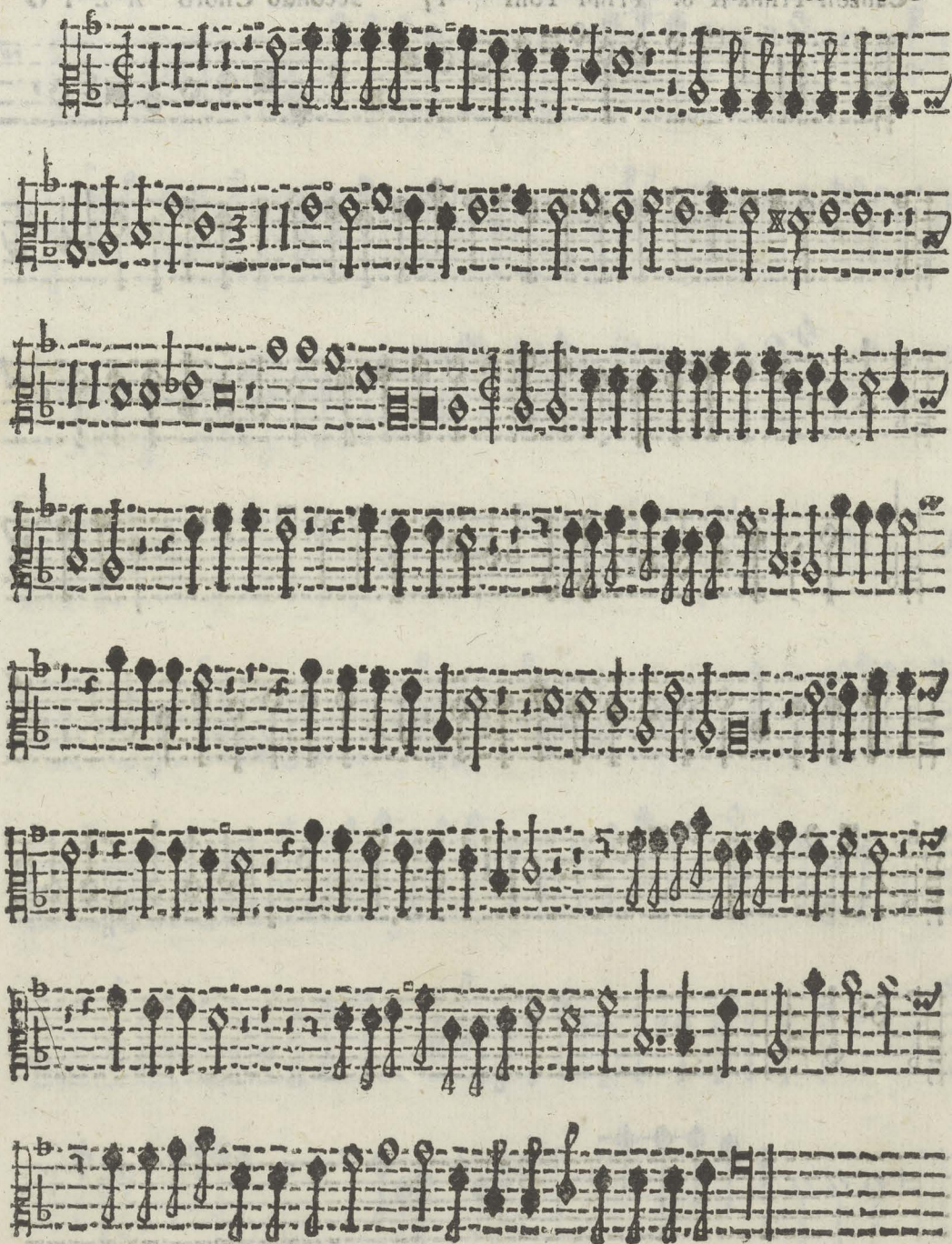
Canzon Prima A 8. Primi Toni 17 Secondo Choro A L T O



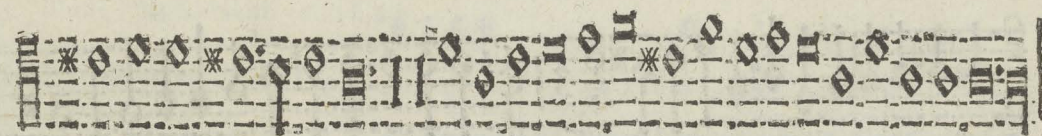
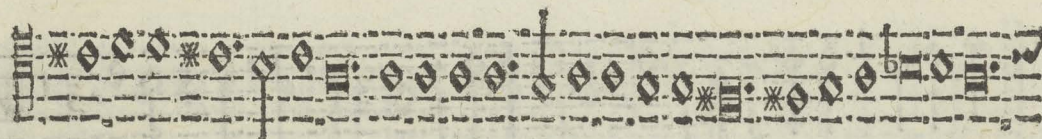
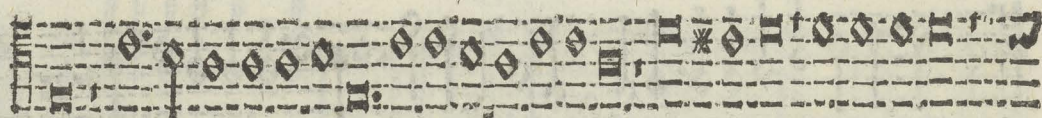
Canzona Seconda A 8.

18

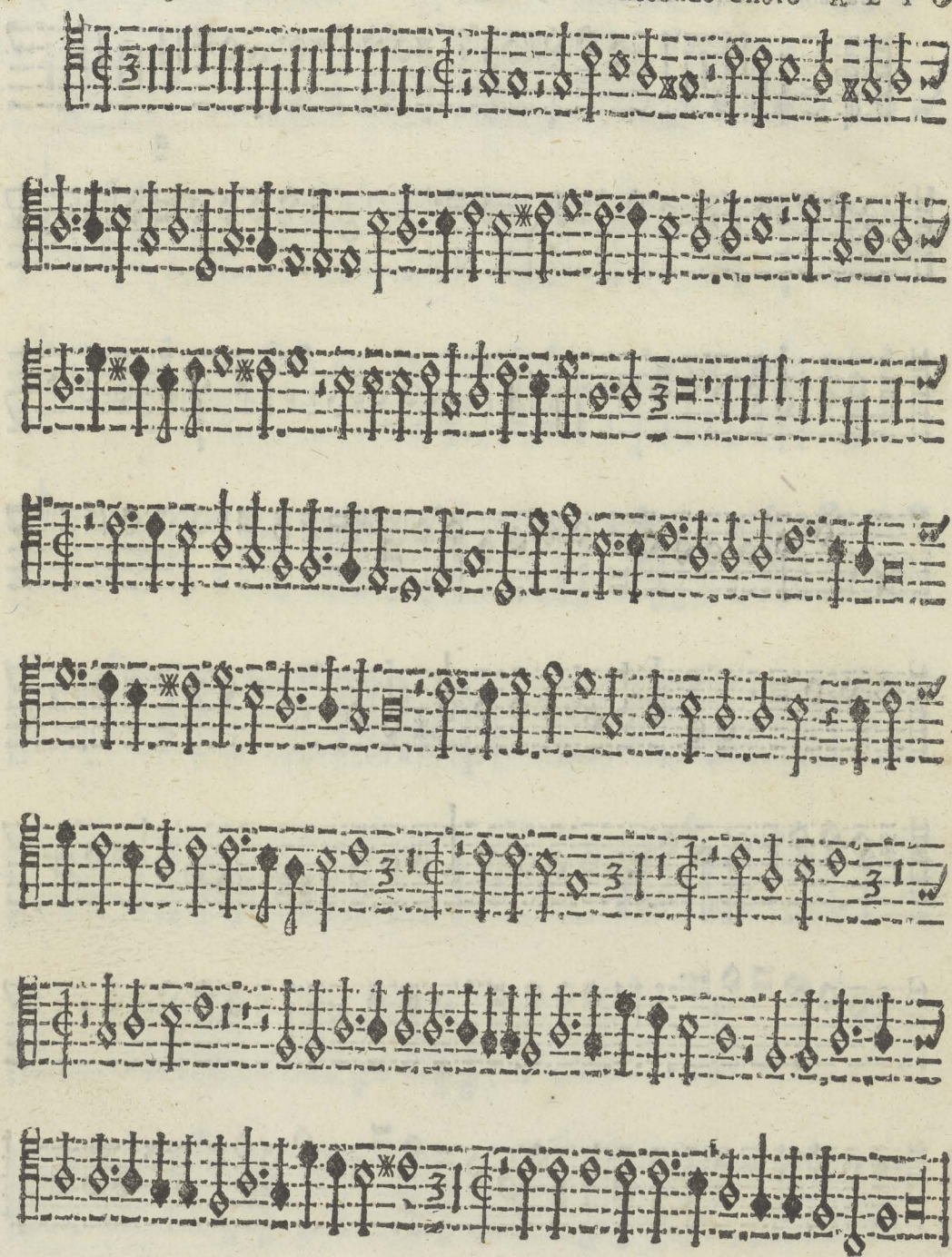
Secondo Choro A L T O













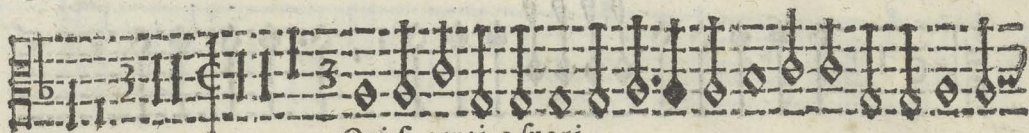
Battaglia A 8.

21

Secondo Choro A L T O

The image shows a page of musical notation for a piece titled "Battaglia A 8." and "Secondo Choro A L T O". The page contains eight staves of music, each with a treble clef and a key signature of one flat (B-flat). The notation is dense, featuring many beamed eighth and sixteenth notes, suggesting a fast tempo. The staves are arranged in a single column, with some faint, illegible text visible in the background.





Qui si canti e suoni  
Omnis Spiritus Laudet Dominū ij



ij

Alleluia

ij



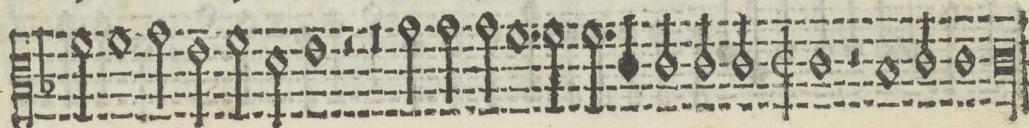
ij

ij

Alleluia

Alleluia

ij



ij

ij

ii

ij

## T A V O L A

A Tre Voci	
Sinfonia	
A Quattro Voci.	
Deus Canticum nouum	
A Cinque Voci.	
Hec dies quam fecit Dominus	
A Sei Voci.	
Aue Maria	
Veni dilecti	
A Sette Voci.	
Cantate dilecto	

A Otto Voci.	
1 Benedicam Dominum	10
Beatus qui intelligit	11
2 Ego dormio	12
Anima mea liquefacta est	13
5 Synfonia prima A 8.	14
Synfonia Seconda A 8.	15
6 Sonata à 8.	16
7 Canzon prima à 8.	17
Canzon seconda à 8.	18
8 Canzon Terza à 8.	19
Capriccio à 8.	20
La Battaglia per câr r e son à 3.	21

IL FINE



0  
1  
2  
3  
4  
5  
6  
7  
8  
9  
10  
11







Mus. pract. cent.



